IFAR reports

Volume 16, Number 7
July 1995

and The Art Loss Register

John George Brown's Crossing the Shallow Brook *was stolen in New York City on January 31 of this year.*

"Klee" Fantasy • Two Views on El Salvador Accord

Recoveries: Medieval Pages and Art Nouveau Bracelet

"Klee" Fantasy

IFARreports
incorporating *Stolen Art Alert*

Volume 16, Number 7
July 1995

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

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Subscription Membership Information: Individual Subscriber $50.00, Commercial-Institutional Subscriber $65 (*IFARreports*, notices of events); Overseas Subscribers add $20.00 for mailing costs; Active Subscriber (*IFARreports* and complimentary admission to IFAR Evenings) Individual: $80, Commercial-Institutional $100; Membership (*IFARreports* and complimentary invitations to IFAR Evenings), Member: Individual $250, Corporate $1,000; Patron: Individual $1,000, Corporate $5,000; and Benefactor: Individual $5,000, Corporate $10,000.

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What are the criteria for accepting a work for examination through IFAR's Authentication Service? Well, there are no clear-cut set of rules -- every case is different. But some of the questions we ask ourselves might include; What is its history? Is it recorded in the literature of the artist? Where was it purchased? Does it appear to be characteristic of a particular period of the artist's oeuvre? Does it have anything to do with the artist at all? How likely is it that research will provide a definitive answer? Will our examination of it make a contribution to the field?

With *Portrait Head or Mask with Bird* (fig. 1), a number of things did not look quite right from the outset. The owner of the painting paid a modest price for it at an estate sale in British Columbia and thought it might be by Paul Klee, the noted Swiss 20th century artist. However, it was not signed or dated, as was customary for the artist, and had no provenance, all of which did not bode well for the work. Yet it did bear a resemblance to the faces and masks that Klee executed in the 1920s and 30s. It appeared that it could either be by Klee or an imitator.

IFAR had not had a Klee inquiry for over ten years and as one who unabashedly admires this artist, I was delighted that the painting was put into my hands. I had my doubts about it, and I expressed these concerns initially to the owner, but it was clear that he really wanted a definitive answer as to the painting's authenticity. Therefore, we decided to examine the work, and I relished the opportunity to pore through hundreds of photographs of Klee's works in the normal course of my research.

Klee is a major 20th-century figure but is not universally known, like Picasso or Matisse. He was a bit isolated from the trend-setting French avant-garde. Beginning as an etcher in Switzerland, Klee developed into a sensitive and expressive watercolorist and painter, admired for his witty, fanciful yet sophisticated compositions. In 1912, after settling in Munich, he founded, with other avant-garde artists, Vassily Kandinsky and Franz Marc, the highly influential "Blaue Reiter" (Blue Rider) group, which was disbanded just two years later. In 1920, Walter Gropius appointed him a teacher at the famed Bauhaus school of architecture and design, first located in Weimar and later in Dessau. By 1924, he and fellow artists, Alexis von Jawlensky, Lyonel Feininger and Vassily Kandinsky, founded "Die Blaue Vier" (The Blue Four), which brought them recognition in the United States. Considered one of the "degenerate" artists by the Nazis, Klee eventually left Germany and returned to Switzerland, where he died in 1940.

The painting under discussion is oil on cardboard and measures 13 x 10 inches. The fact that it has neither a signature, date nor inscription, is uncharacteristic for Klee, who carefully and systematically catalogued, numbered and signed the overwhelming portion of his works. The composition is simple and depicts a perfectly round face or mask, divided down the center into geometric segments, including a rectangle, triangles and circles. These sections are thinly washed in a variety of colors -- mustard, pink, orange, peach and red -- allowing areas of the white surface to show through. The head perches on a small triangular base, and what resembles an abstract bird flies overhead. At upper right, a white sun is partially enclosed by a mustard-colored quarter moon. At viewer's left is a cartoon-like line drawing of a rabbit standing on its hind legs. All of this is set against a background in varying tones of orange.

The examination of this *Portrait Head or Mask* proceeded in two phases. I first tried to identify this work as belonging to part of Klee's extensive oeuvre, or if not possible, to determine if there existed a probable prototype for the composition. Secondly, I consulted with recognized experts on Klee's work with the hope of obtaining a

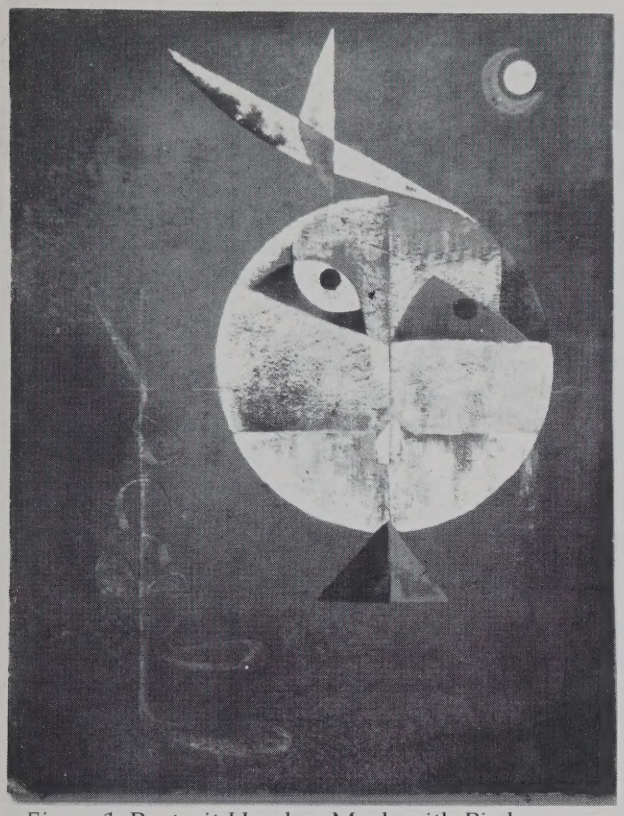


Figure 1. Portrait Head or Mask with Bird. *IFAR's examination proved this painting is not by Paul Klee.*

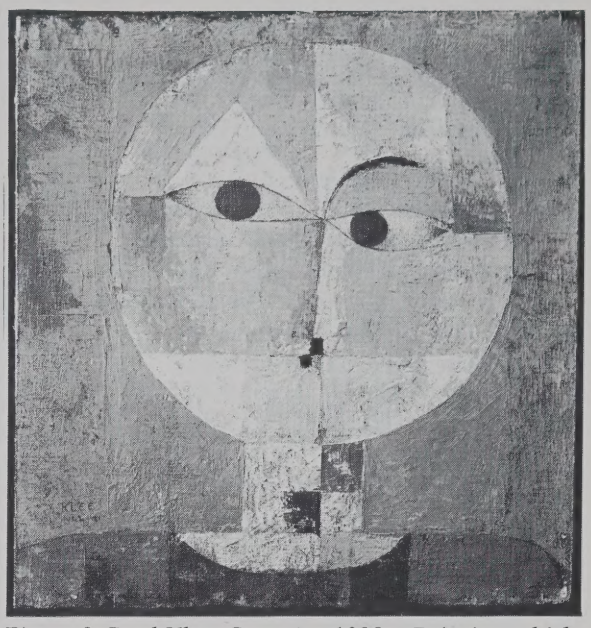


Figure 2. Paul Klee. Senecio, *1922. Painting which appears to have been the prototype for figure 1.* Photo courtesy of Öffentliche Kunstsammlung Basel, Kunstmuseum. Photo: Öffentliche Kunstsammlung Basel, Martin Bühler.

definitive opinion on its authenticity. The research included examining many photographs, catalogues, and books in the library of the Museum of Modern Art and the Frick Art Reference Library in New York, but to no avail. It was clear that while Klee did a number of portrait heads or masks during the 1920s and 1930s, this one was not among the known works.

After looking at hundreds of illustrations of Klee's works, it appeared that a possible prototype for the picture in question could be Klee's *Senecio* of 1922, illustrated in *Paul Klee, Figures and Faces* by Margaret Platt (fig. 2). This circle head, which at 16 x 15 inches is slightly larger than the picture under examination, is "subdivided", to use Platt's word, into an almost equal number of geometrical segments as in the watercolor under examination. It appears that many of the compositional elements of the original have been transposed in the IFAR work. For example, in *Senecio*, the curved arc over the eye at viewer's right has been moved by this artist to form the top of the left eye in figure 1. Similarly, the triangle over the left eye in the original has been used here to incorporate the eye in the *Portrait Head*. In addition, the two small squares forming the mouth in the Klee original are transformed into two protruding teeth in the comparative work. Similarities also include the vertical line which divides the two heads from top to bottom and the lowest horizontal line that bisects both mouths. Note that in the original, the vertical line *below* the mouth continues just to the right of center, but in figure 1 the line has been repositioned ever so slightly to the viewer's left. The piercing gaze of the large staring eyes in *Senecio*, whose intensity immediately engages the viewer, are smaller and less focused in the present work and lack the dramatic impact of the original.

For a definitive opinion on this work, I consulted with experts at the Paul Klee Stiftung (Foundation), part of the Kunstmuseum in Bern, Switzerland. Several scholars there are in the process of compiling a multi-volume catalogue raisonné of the artist's production, the first volume of works from 1940 having already been published. Along with an extensive collection of Klee's works, the Stiftung is the repository of Klee's handwritten "oeuvre catalogue," which was meticulously compiled by the artist. Klee's son, Felix, discussed this catalogue in a 1988 book by Sabine Rewald, *Paul Klee, the Berggruen Collection in the Metropolitan Museum.* He stated that "until 1924, he [Paul Klee], numbered all his works, starting anew each year with number one. From 1925 until his death in 1940, however, he replaced these numbers with a combination of letters and numbers for several reasons" (p. 26). Felix noted also that from 1911, Klee "described each work's technique, the components

of his colors and the kind of paper he had used" (p. 27). Most significantly, Sabine Rewald stated that "if we have any questions concerning the title, date, medium or authenticity of a picture, his work catalogue will supply the answer. (p.19)"

I sent photographs and comparative material to Stefan Frey, a "collaborator" of the Stiftung and to Josef Helfenstein, the curator at the Kunstmuseum, both of whom are responsible for evaluating all inquiries. The two collaborated on the first volume of Klee's complete works. In their written response, Mr. Frey and Mr. Helfenstein stated very succinctly: "unfortunately we have to tell you that the work in question - as far as we can judge from the photo material - is not an original by Paul Klee. We are sorry to give you this negative answer."

IFAR's written report to the owner did not surprise him, but certainly it was a disappointment. At least now he has the answer that he wanted for his "Klee:" it is the work of a copyist, if not by someone who intended to deceive. Although rare, totally undocumented works bought at estate and garage sales do sometimes turn out to be by well-known artists and are quite valuable. I keep looking and hoping.

Virgilia H. Pancoast
Consultant, Autnentication Service

Re: El Salvador Import Ban

Editor's note: The April issue of IFARreports *carried a notice of a bi-lateral accord between the U.S. and El Salvador. We are pleased to print two letters in response as well as information taken from the Federal Register.*

To the Editor:

Your April issue reports that the United States and El Salvador have signed a bilateral agreement "restricting the U.S. importation of certain categories of pre-Hispanic archaeological material. . ." (Katheen Ferguson, "U.S.-El Salvador Accord on Imports.") The announcement in the Federal Register tells a different story: a five page list bans the importation of *all* cultural property from 8000 B.C. to 1550 A.D., including the most trivial terra cotta figurines and obsidian arrow points.

The Cultural Property Advisory Committee, created by the UNESCO legislation of 1983, drafted this agreement in flagrant violation of its mandate. The Committee is supposed to impose import restrictions only when complaining countries can demonstrate that specific sites of crucial historical and cultural importance are in danger of being destroyed through looting and pillage.

This blanket prohibition far exceeds the statutory powers of the Committee, which sadly has become a passive accomplice to the State Department and the USIA policies that toady to foreign governments and pacify domestic politically correct cultural property zealots.

Sincerely yours,

Peter Marks
President, National Association of Dealers in Ancient, Oriental & Primitive Art

May 9, 1995

Dear Dr. Lowenthal,

Thank you for the opportunity to respond to Peter Marks' May 9 letter to the Editor of IFARreports concerning the agreement between the U.S. and El Salvador. It is clear in the 1983 Convention on Cultural Property Implementation Act that the role of the Cultural Property Advisory Committee is advisory only and has no authority to draft agreements. The Committee, appointed by the President, brings to its deliberations the expertise of individuals who represent museums, art dealers, archaeologists, and the general public.

El Salvador, a small country with a large concentration of archaeological sites, is endeavoring to stabilize a serious situation of pillage. After reviewing a well-documented request from El Salvador, the Committee recommended that import restrictions be imposed on the pre-Hispanic archaeological resources of that country. There is no requirement that a request be site specific. It must demonstrate that "the cultural patrimony of the State Party is in jeopardy from the pillage of archaeological or ethnological materials." With respect to archaeological material only, there was ample evidence of this in the request.

Decision-making authority has been delegated to USIA and is carried out in consultation with the Departments of State and Treasury. A decision was made consistent with the Committee's recommendations, and an agreement was concluded. As the legislative history of the Act points out, "the demand for cultural artifacts has resulted in the irremedial destruction of archaeological sites and articles, depriving the situs countries of their cultural patrimony and the world of important knowledge of its past." Even "the most trivial terra cotta figurines and obsidian arrow points" when found in context by professional archaeologists impart important information about a culture that is otherwise irretrievably lost when removed by looters.

Sincerely,
Martin Sullivan
Chairman, Cultural Property Advisory Committee

May 30, 1995

Highlights of New Restrictions on Imports from El Salvador

From the Federal Register

An amendment of the Customs Regulations reflects the imposition of import restrictions on certain prehispanic artifacts from El Salvador. These restrictions are being imposed pursuant to an agreement between the United States and the Republic of El Salvador which has been entered into under the authority of the Convention on Cultural Property Implementation Act in accordance with the United Nations Educational Scientific and Cultural Organization (UNESCO) Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of ownership of Cultural Property.

EFFECTIVE: March 10, 1995.

Background

The value of Cultural Property, whether archaeological or ethnological in nature, is immeasurable. Such items often constitute the very essence of a society and convey important information concerning a people's origin, history, and traditional setting. The importance and popularity of such items regrettably makes them targets of theft, encourages clandestine looting of archaeological sites, and results in their illegal export and import.

The U.S. shares in the international concern for the need to protect endangered cultural property. The appearance in the U.S. of stolen or illegally exported artifacts from other countries where there has been pillage has, on occasion, strained our foreign and cultural relations. This situation, combined with the concerns of museum, archaeological, and scholarly communities, was recognized by the President and Congress. It became apparent that it was in the national interest for the U.S. to join with other countries to control illegal trafficking of such articles in international commerce.

The U.S. joined international efforts and actively participated in deliberations resulting in the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (823 U.N.T.S. 231 (1972)). U.S. acceptance of the 1970 UNESCO Convention was codified into U.S. law as the "Convention on Cultural Property Implementation Act" (Pub. L. 97-446, 19 U.S.C. 2601 *et seq.*). The spirit of the Convention was enacted into law to promote U.S. leadership in achieving greater international cooperation towards preserving cultural treasures that are of importance not only to the nations whence they originate, but also to greater international understanding of mankind's common heritage. The U.S. is, to date, the only major art importing country to implement the 1970 Convention.

During the past several years, import restrictions have been imposed on an emergency basis on archaeological and cultural artifacts of a number of signatory nations as a result of requests for protection received from those nations.

Now, for the first time, import restrictions are being imposed as the result of a bilateral agreement entered into between the United States and a signatory nation. This agreement has been entered into in March 1995, pursuant to the provisions of 19 U.S.C. 2602. Accordingly, the Customs Regulations are being amended to reflect the imposition of the restrictions. Section 12.104g(a) is being amended to indicate that restrictions have been imposed pursuant to the agreement between the United States and the Republic of El Salvador.

This document contains the Designated List of Archaeological Material representing Prehispanic cultures of El Salvador which are covered by the agreement. Importation of articles on this list is restricted unless the articles are accompanied by an appropriate export certification issued by the Government of the Republic of El Salvador.

Because this agreement includes categories of objects from the Cara Sucia Archaeological Region of El Salvador which have been subject to emergency import restrictions, and because those restrictions are about to expire, Customs is also amending paragraph (b) of this section by removing the entry for El Salvador.

The restrictions apply to this Designated List of Archaeological Material Representing Prehispanic Cultures of El Salvador. The list includes these categories, each of which is described in the Federal Register .

1. Figurines: Preclassic Figurines, Lepa Figurines, Cutzumalhuapa Figurines and Molds, Payu Figurine Flutes and Whistles, Guazapa Figurines;

2. Other Small Ceramic Artifacts: Spindle Whorls or Malacates, Ceramic Seals, Miniatures, Spools;

3. Ceramic Vessels: Polychrome Vessels, Vessels With Usulutan Decoration, Plumbate Vessels, Olocuilta Orange and Santa Tecla Red Vessels, Incised or Excised Vessels, Vessels With Red Decoration, Jars With Modeled Effigy Faces, Tiquisate Vessels, Fine Paste Vessels, Cara Sucia Pedestal-based Bowls, Stuccoed Vessels, Guazapa Scraped Slip Vessels, Ancient Imports, Late Classic Palmar and Other Lowland Maya Ceramics;

4. Ceramic Drums;

5. Incense Burners: Ladle Censers, Three-pronged Censers, Lolotique Spiked Censers, Las Lajas Spiked Censers, San Andres Stone Censers, Large Effigy Censers, Cotzumalhuapa Goblet Censers;

6. Mushroom Effigies: Ceramic Mushroom Effigies, Stone Mushroom Effigies;

7. Stone Sculpture: Preclassic Animal Head Sculptures, Cotzumalhuapa Sculpture, Tenoned Head Sculptures, Balsamo Sculpture, Yugos, Hachas, Effigy Metates;

8. Small Stone Artifacts: Jade or Similar Greenstone Artifacts, Eccentric Chipped Stone, Obsidian Artifacts in General, Pyrite Mosaic "Mirrors," Paint Pallers, Translucent Stone Bowls,Barkbeaters, Celts;

9. Metal Artifacts: Copper Celts, Copper Rings, Copper Bells, Tumbaga Artifacts

See, US Customs Service. 1995 Import Restrictions on Prehispanic Artifacts from El Salvador, 19 CFR Part 12, *Federal Register*: Vol. 60, No. 47, pp. 13352-13361, March 10, for full text of document.

For further information contact:

Legal Aspects: Donnette Rimmer, Intellectual Property Rights Branch. (202) 482-6960

Lalique Bracelet Recovered

A rare René Lalique bracelet, with five hexagons of pâte de verre set in hoops of old mine-cut diamonds interspersed with citrines, has been recovered. Stolen in 1990 while on loan to the Steuben gallery, the bracelet disappeared during installation.

Some four years later, the bracelet was consigned to Christie's, New York just four blocks away. It was put into the April 13 sale of Magnificent Jewels. On March 30, the day the catalogue arrived, I was browsing through it, and lot 525 leapt out. An excellent color photograph in the files made it a simple matter to identify the bracelet. That same afternoon, the original owner also recognized it and called the Christie's jewelry department.

After the insurance company's adjuster was notified and Christie's was alerted to expect his call, lot 525 was temporarily withdrawn. Then the consignor and insurers agreed to let it sell and to settle their claims to the funds while Christie's held the proceeds in escrow. It is hard to see how the consignor who bought the bracelet in New York could claim legal title to the piece, even if he bought it in good faith. A thief in this country does not pass good title.

At the time of the theft, the bracelet was valued at $450,000. In the years since the bracelet was lent for exhibition, it was slightly chipped and the market has changed. Estimated at only $40,000-$50,000, it fetched $85,000 at auction.

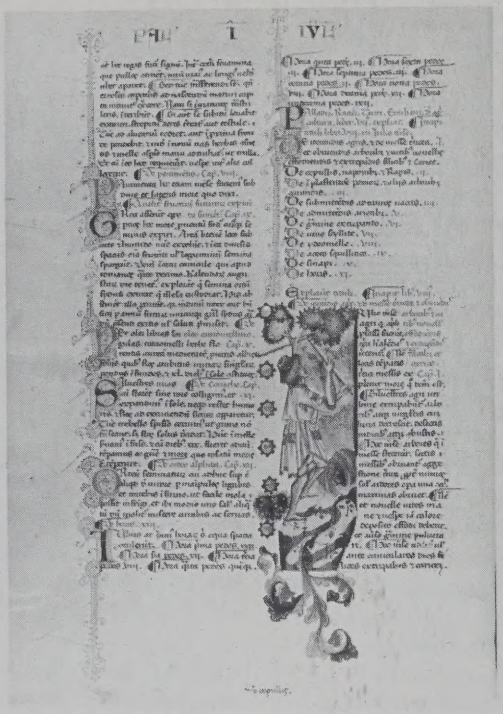
Constance Lowenthal

~Correction~

Please note that in the May 1995 issue of IFARreports, the name and nationality of the artist was incorrect. The corrected entry is as follows:

ENGLISH
Buchanan, Ben T. *Interior of a Church.* Color photograph. 74.0 x 51.0 cm. Depicting a cemetery inside a church. *N95.92.5. New York, NY. June 11, '93. Interpol Number: E-135/7-1994.

Vatican's Medieval MS. Leaves Recovered



Recovered Leaf from Palladius' De Agricultura.
(Photo courtesy James Marrow.)

Two leaves of a manuscript once owned by Petrarch from the Vatican Library were seized in Akron, Ohio, in late May by U.S. Customs at the invitation of Bruce Ferrini, a dealer in medieval manuscripts. Mr. Ferrini learned that the pages were stolen after James Marrow, a professor of fine arts at Princeton University, identified them as belonging to Petrarch's copy of Palladius' *De Agricultura* and Frontinus' work on warfare, *Strategematicon* in one volume. One has an illumination, thought to be from the school of Simone Martini, showing a peasant wearing a straw hat (illustrated above). From the Vatican Library, the prefect, Father Boyle, confirmed to James Marrow that those two leaves were indeed missing from the manuscript which had been microfilmed, intact, in 1974. The would-be seller, Professor Anthony Melnikas, was among the scholars who had examined the manuscript since then.

Professor Melnikas was questioned on May 19 by Customs officials who wanted to know how he came by the leaves. He relinquished a third leaf in his possession. Professor Melnikas told *The New York Times* that there is a simple explanation but did not offer it. To date, no charges have been brought against the scholar, 68, a member of the art history faculty at Ohio State University who is about to retire.

Professor Anthony Melnikas is a scholar specializing in medieval manuscripts, notably the illuminated Decretals of Gratian, the compendium of canon law. His three volumes on the subject, lavishly illustrated, were published by the Vatican in 1975.

As a trusted colleague, Professor Melnikas has done research in the Vatican Library for decades and been given privileged access, largely unsupervised, even during August when the library is closed to most researchers. The Vatican Library is cooperating with the investigation.

C.L.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

634 BROWN, John George (1831-1913). *Crossing the Shallow Brook*, 1862. Oil on canvas laid down on board. 26.0 x 38.4 cm. Signed and dated l/r: J. G. Brown, N.Y./1862. Literature: "Artist's Fund. Fourth Annual Exhibition," New York Times, November 21, 1863. p. 5. *N95.82.1. New York, NY. Jan. 31, '95.

635 COULTER, William A. (1849-1936). *San Francisco Bay*, 1890. Oil on canvas? 61.0 x 45.7 cm. Signed in l/r. *N92.421.1. San Francisco, CA. Sep. 2, '92. *Reward.*

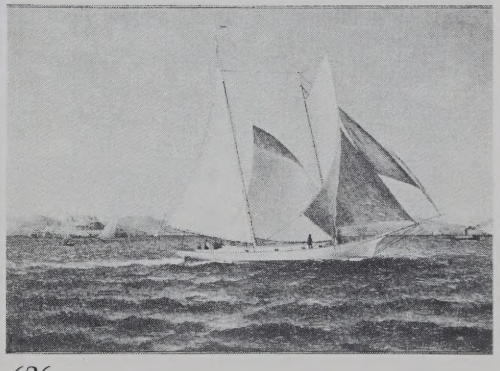
636 COULTER, William A. (1849-1936). *Yacht Chispa*, 1895. Oil on canvas? 45.1 x 64.8 cm. Signed In l/l. *N92.421.2. San Francisco, CA. Sep. 2, '92. *Reward.*

American, 20th Century

637 DASBURG, Andrew Michael (1887-1979). *Winter Mountains, Woodstock, N.Y.*, 1920. Oil. 40.6 x 50.8 cm. *N95.224.1. Bethesda, MD. Sep. 23, '84. *Reward.*

634

635



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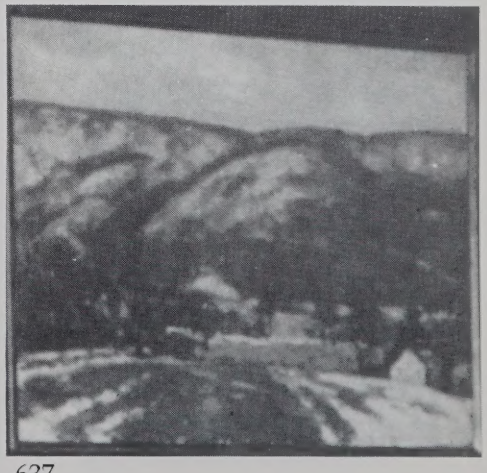


637

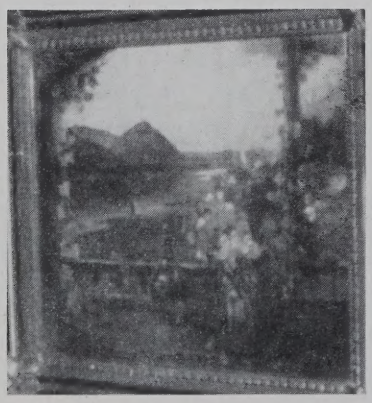
638 WIGGINS Jr., Guy A. (1883-1962). *Landscape*, 1920. Oil on canvas. 40.6 x 50.8 cm. Signed l/r: Guy Wiggins. May bear a label on the frame with the name: Newcomb-Macklin. *N95.226.1. Cambridge, MA. Dec. 1, '94. *Reward.*

Austrian, 18th Century

639 BRAUN, Adam (1748-1827). *River L andscape.* Oil on panel. 25.0 x 30.0 cm. Signed, "A. Braun." *N95.200.2. Vienna, Austria. Jan. 29, '95.

640 BRAUN, Adam (1748-1827). *River Landscape.* Oil on panel. 25.0 x 30.0 cm. River scene: boats in a causeway; in left background trees; cloudy sky. Signed: "A. Braun." N95.200.3. Vienna, Austria. Jan. 29, '95.

638 *(detail)*



639

Austrian, 19th Century

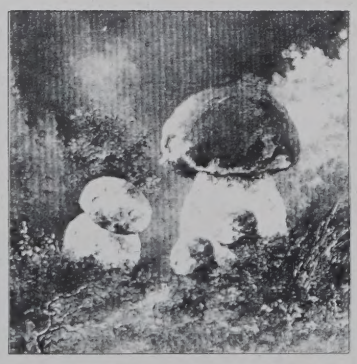
641 HARTINGER, Anton (1806-90). *Danube with a View to Leopoldsberg.* Oil on canvas. 30.0 x 40.0 cm. Still life with various flowers, vases and glasses on a table. Flowers include daisies, roses, poppies. In the background, hills and a mountain on which is a church. Signed: "A. Hartinger." N95.200.4. Vienna, Austria. Jan. 29, '95.

642 REINHOLD, Franz (1816-93). *Passei Tower near Meran.* Oil on canvas. 16.0 x 21.0 cm. Signed l/r: "Reinhold." *N95.197.1. Vienna, Austria. Dec. 2, '94.

Austrian, 20th Century

643 STOITZNER, Josef (1884-1951). *Mushrooms.* Oil on board. 27.0 x 27.0 cm. Signed: "STOITZNER." *N95.200.1. Vienna, Austria. Jan. 29, '95.

642



643

Dutch, 17th Century

644 CODDE, Pieter (1599-1678). *Soldiers in an Interior*, 1625. Oil on panel. 42.0 x 35.0 cm.*N95.220.3. Hanover, Germany. Dec. 22, '94.

645 DROOCHSLOOT, Joost Cornelisz (1586-1666). *Cityscape*, 1657. Oil on panel. 58.5 x 88.5 cm. Signed with monogram, with the date, "1657". *N95.218.1. Uccles, Belgium. Dec. 9, '94.

646 HOOGSTRATEN, Samuel Dircksz van (1627-78). *Education of the Virgin.* Oil on canvas. 51.0 x 48.0 cm. Signed with monogram, "S.v.H.". *N95.220.8. Hanover, Germany. Dec. 22, '94.

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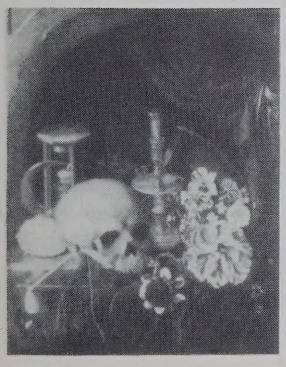

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647 NIEULANDT, Willem II van (1584-1636). *Diana and Endymion*, 1630. Oil on copper. 30.0 x 25.0 cm. *N95.220.7. Hanover, Germany. Dec. 22, '94.

648 *John the Baptist with the Lamb.* Oil on panel. 45.0 x 30.0 cm. *N95.218.3. Uccles, Belgium. Dec. 9, '94.

649 *Vanitas Still Life*, 1680. Oil on canvas. 70.0 x 50.0 cm. Dated "1680" on soap bubble. *N95.220.5. Hanover, Germany. Dec. 22, '94.

650 VERWER, Justus de (1626-88). *Ship on a Stormy Sea*, circa 1670. Oil on panel. 30.0 x 20.0 cm. Signed with monogram. *N95.220.6. Hanover, Germany. Dec. 22, '94.

Dutch, 19th Century

651 WILDE, van de. *Old Woman with a Dog*, circa 1840. Oil on canvas. 50.0 x 35.0 cm. *N95.220.4. Hanover, Germany. Dec. 22, '94.

European, 20th Century

652 Petras. *Bizarre Cube*, 1989. Oil on canvas. Ht. 30.0 D. 40.0 cm. In red, orange, black and yellow. Signed, l/r: "Petras 89." *N95.199.1. Brunn am Gebirge, Austria. Jan. 28, '95.

653 Petras. *Clamping (Klammerung)*, 1988. Oil on canvas. 30.0 x 40.0 cm. Abstracted surreal image in blue, red and yellow. Signed: "Petras 88." *N95.199.2. Brunn am Gebirge, Austria. Jan. 28, '95.

654 Petras. *Storm Warning*, 1988. Oil on canvas. 30.0 x 40.0 cm. Abstracted forms in blue, red and yellow. *N95.199.3. Brunn am Gebirge, Austria. Jan. 28, '95.

655 SASCHA, Pablo. *The Priestess - Marilyn Monroe.* Mixed media with photography. 22.0 x 27.0 cm. Signed l/r: "Pablo Sascha." *N95.198.1. Innsbruck, Austria. Jan. 15, '95.

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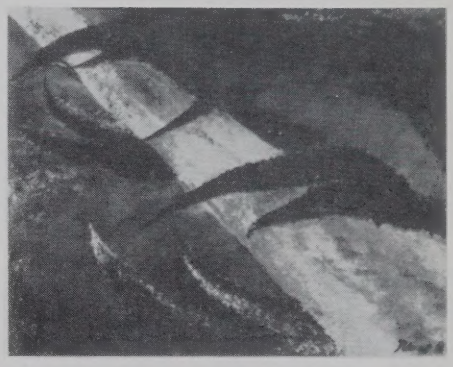

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Flemish, 16th Century

656 BENSON, Ambrosius, Attr. to (1476-1550). *Madonna of Humility.* Oil on panel. 40.0 x 28.0 cm. Set in a wooden frame that can be closed with a glass door; dimensions with frame: 60 x 45 cm. *N95.221.1. Amerongen, The Netherlands. Jul. 5, '94.

Flemish, 17th Century

657 DYCK, Sir Anthony van (after). *Portrait of Maarten Pepijn.* Oil on canvas. 85.0 x 75.0 cm. Original by van Dyck is in Antwerp, Museum voor Schone Kunsten. *N95.219.1. Wilrijk, Belgium. Oct. 10, '94.

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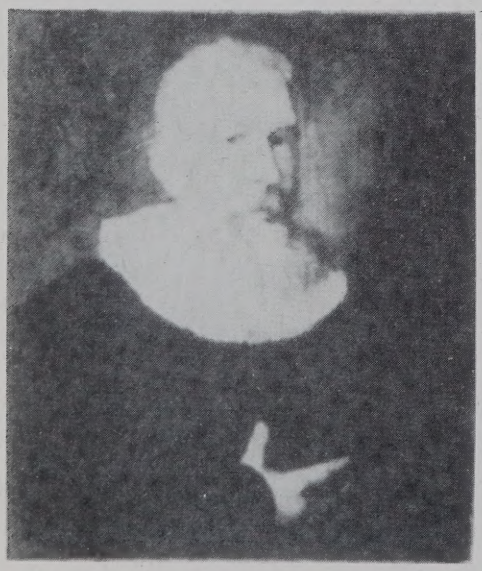
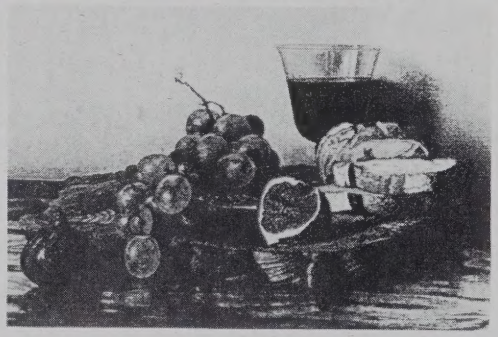


657

French, 20th Century

658 GUALTIERI, Gualfer. *Figue et pain de campagne*, 1976. Oil on canvas. 38.0 x 46.0 cm. Signed l/l: "Gualtieri / 1976." *N95.189.3. France. Nov. 18, '94. Interpol Number: E-4/1-1995

659 GUALTIERI, Gualfer. *L'Huître*, 1978. Oil on canvas. 24.0 x 14.0 cm. Table with champagne flute, half full of white wine; an open oyster and a section of lemon. N95.189.6. France. Nov. 18, '94. Interpol Number: E-4/1-1995



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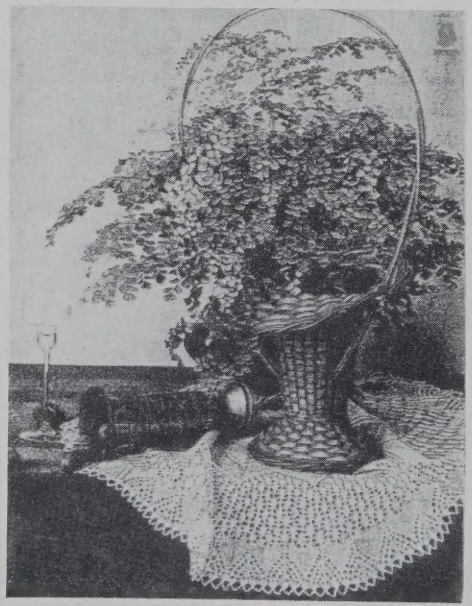

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660 GUALTIERI, Gualfer. *La Fougère*, 1980. Oil on canvas. 75.0 x 63.0 cm. Signed l/r: "Gualtiere F." *N95.189.2. France. Nov. 18, '94. Interpol Number: E-4/1-1995

661 GUALTIERI, Gualfer. *Le Mais*, 1975. Oil on canvas. 80.0 x 54.0 cm. *N95.189.4. Nov. 18, '94. Interpol Number: E-4/1-1995

662 GUALTIERI, Gualfer. *Le panier de verres*, 1968. Oil on canvas. 38.0 x 46.0 cm. Signed l/r: "Gualfer Galtieri F." *N95.189.1. France. Nov. 18, '94. Interpol Number: E-4/1-1995

663 GUALTIERI, Gualfer. *Noisettes*, 1976. Oil on canvas. 19.0 x 27.0 cm. Small basket with nuts and a champagne flute with a gilded edge half full of wine, on a table. N95.189.5. France. Nov. 18, '94. Interpol Number: E-4/1-1995

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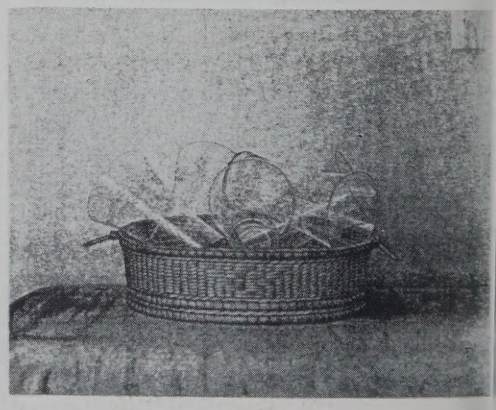

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German, 17th Century

664 NETSCHER, Caspar (1635-84). *Portrait of a Man*, 1670. Oil on canvas. 52.0 x 43.0 cm. *N95.220.2. Hanover, Germany. Dec. 22, '94.

German, 19th Century

665 DOUZETTE, Louis. *Landscape with a Mill*, 1875. Oil on canvas. 83.0 x 65.0 cm. Signed. *N95.220.1. Hanover, Germany. Dec. 22, '94.

Italian, 18th Century

666 MAGIOTTO, Domenico Fedeli (1713-94). *Boy Playing a Fife*. Oil on canvas. 45.0 x 40.0 cm. *N95.194.1. Warsaw, Poland. Apr. 25, '91. Interpol Number: E-5/1-1995

667 *Christ with St. Veronica*. Oil on canvas. 98.0 x 142.0 cm. *N95.184.2. Sancertallo, Italy. Jun. 10, '93. Interpol Number: E-216/11-1994

668 *Madonna with Angels*. Oil on canvas. 140.0 x 120.0 cm. *N95.196.2. Tomaszow Mazowiecki, Poland. Sep. 5, '92. Interpol Number: E-7/1-1995

669 *Washing the Body of St. Sebastian*. Oil on canvas. 170.0 x 145.0 cm. *N95.196.1. Tomaszow Mazowiecki, Poland. Sep. 5, '92. Interpol Number: E-7/1-1995

Italian, 19th Century

670 *Pietà*. Oil on canvas. 100.0 x 150.0 cm. *N995.184.1. Sancertallo, Italy. Jun. 10, '93. Interpol Number: E-216/11-1994

Polish, 19th Century

671 DRELOWSKI, Wladyslaw. *Madonna and Child*. Oil on canvas. 150.0 x 60.0 cm. Arched top. Inventory # PA-278-238. *N95.187.1. Rojow, Kalisz, Poland. Oct. 31, '91. Interpol Number: E-3/1-1995

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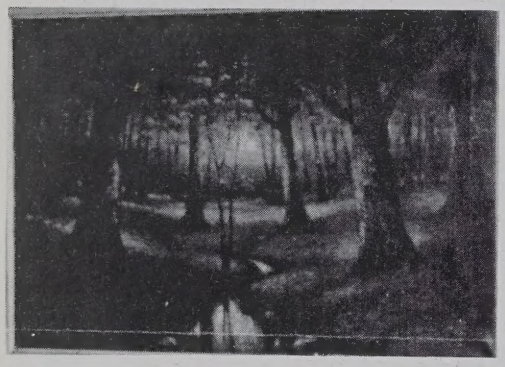

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672 *St. Adalbert.* Oil on canvas. 70.0 x 60.0 cm. In the book, words from Polish hymn legible, "Boga Rodzico Dziewico." Nearly round frame. *N95.187.2. Rojow, Kalisz, Poland. Oct. 31, '91. Interpol Number: E-3/1-1995

Unknown, 19th Century

673 MYER, Grik. *Creek Woods, Sunset,* 1870. Oil on canvas. 21.0 x 32.0 in. Darkened woods, a creek in the center; warm light on the horizon. Thick trees symmetrically composed. Signed l/r. *N95.214.2. Woodland Hills, CA. Mar. 24, '95.

Prints, Drawings

Estonian, 20th Century

674 LEPP, E.A. *Battle Scene.* Woodcut. 12.0 x 8.5 cm. *N95.192.11. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

675 LEPP, E.A. *River Landscape.* Woodcut. 11.0 x 14.5 cm. Signed and monogrammed l/l. Inventory # G-1091. *N95.192.12. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

676 LEPP, E.A. *Soldiers in a Village.* Woodcut. 12.0 x 9.0 cm. Signed l/r. Inventory # G-1096. *N95.192.13. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

European, 19th Century

677 MICHELIS, F. *Duke Peter Ivanovich Volkonsky.* Lithograph on paper. 30.5 x 24.5 cm. Octagonal. After original painting by Kruger. Signed l/r. Inventory # G-23/1645. *N95.192.7. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

European, 20th Century

678 ADAMOVICH, S.F. *Landscape.* Engraving on paper. 20.5 x 20.5 cm. Illustration for O. Kooby's novel, *Earth.* Signed l/r. Inscribed "DVP 40361" on back. Inventory number l/c: G-1373. *N95.192.1. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

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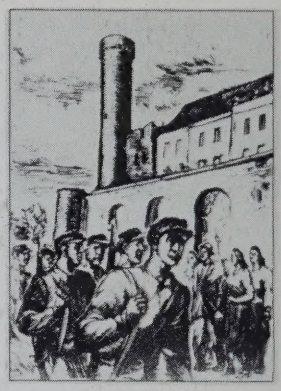

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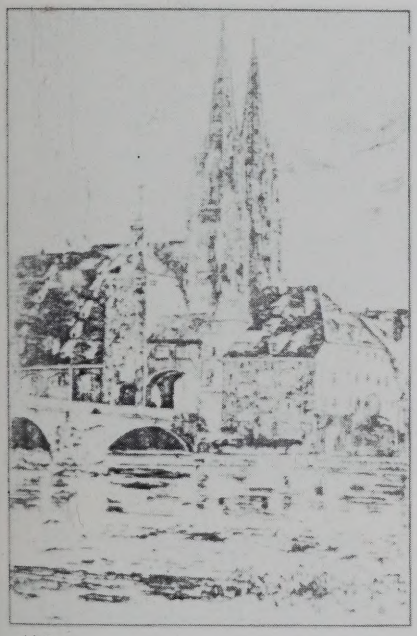

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679 BRAUER, Iohann. *Foundry.* Colored engraving. 42.2 x 17.2 cm. Signed and inscribed in German beneath. Inscribed on reverse "No. 486." Inventory # G-1787. *N95.192.10. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

680 BRAUER, Iohann. *Regensburg Cathedral.* Engraving. 21.5 x 14.5 cm. Inventory # G-1789. *N95.192.9. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

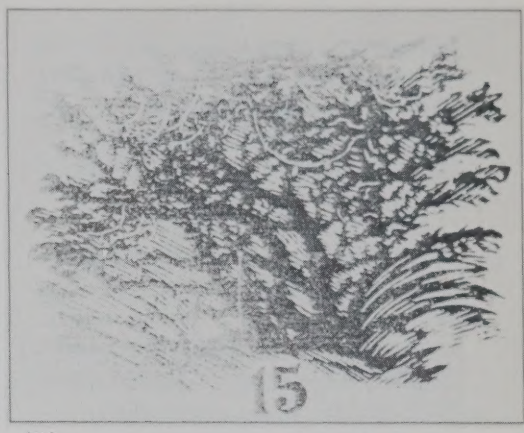
681 KALJO, R.Y. *Street Scene in Tallinn,* 1954. Woodcut on paper. Signed and dated l/l: "1954". Also inscribed "Ruhkayes 54"; on reverse inscribed, "No. 8BH29676/Kljo R.Y.". Inventory number G-1416. *N95.192.8. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

682 KONSTANTINOS, F. *Trees.* Woodcut on paper. 3.5 x 4.5 cm. Dark group of trees above a large number 15. Signed at the lower right; inscribed "DVP 24952" on reverse. Inventory number G-1440. Illustration for Lermontov's poem, "Mzyri." *N95.192.3. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

683 KONSTANTINOS, F. *Trees.* Woodcut on paper. 3.5 x 4.5 cm. Dark trees grouped above the number 16; leopard moving through them. Illustration for Lermontov's poem, "Mzyri." Inventory # G-1439. *N95.192.4. Baku, Azerbajian. Jul. 15, '93. Interpol Number: E-231/12-1994

684 KRASAUKAS. *Figures in a Field.* Woodcut on paper. 16.0 x 10.0 cm. Inscribed on the reverse is the number "DVP 35434." Inventory number G-1459. *N95.192.5. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

685 KUZMINKIS, Ionas. *Old Quarter of Vilnius,* 1947. Engraving on paper. 28.0 x 20.0 cm. Signed and the number "47" in lower right. Inventory number G-1082. *N95.192.2. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994



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686 LAYEV, D.M. *Cityscape: Tallinn.* Colored woodcut. 23.0 x 30.0 cm. Lower border has lengthy inscription around central, larger word "Tallinn," all white on black. Inventory # G-1088. *N95.192.6. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

687 LAYEV, D.M. *Tartu Cityscape.* Colored engraving. 21.5 x 31.0 cm. *N95.192.16. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

688 *Hilly Landscape,* 1947. Woodcut. 15.5 x 21.5 cm. Signed and dated 1947 in lower right (by whom?). *N95.192.15. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

689 VAYNO, E.M. *Park in Tallinn,* 1947. Woodcut. 7.8 x 12.6 cm. Signed and dated 1947 in lower right. Inventory # G-1066. *N95.192.14. Baku, Azerbaijan. Jul. 15, '93. Interpol Number: E-231/12-1994

Sculpture

American, 20th Century

690 COHEN, Myrna. *Reclining Figure,* 1979. Plaster. W. 167.6 D. 106.7 cm. Signed: M. Cohen. May be dated. *N95.217.1. South Fallsburg, NY. Apr. 1, '95. *Reward.*

691 JOHNSTON, Barry. *Ballerina II,* 1988. Bronze. 34.6 x 43.2 x 11.4 cm. Edition No.: 3/8. Signed: Barry. *N95.225.1. Scottsdale, AZ. Feb. 15, '95. *Reward.*

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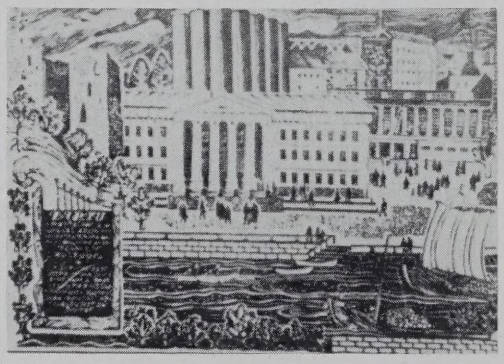

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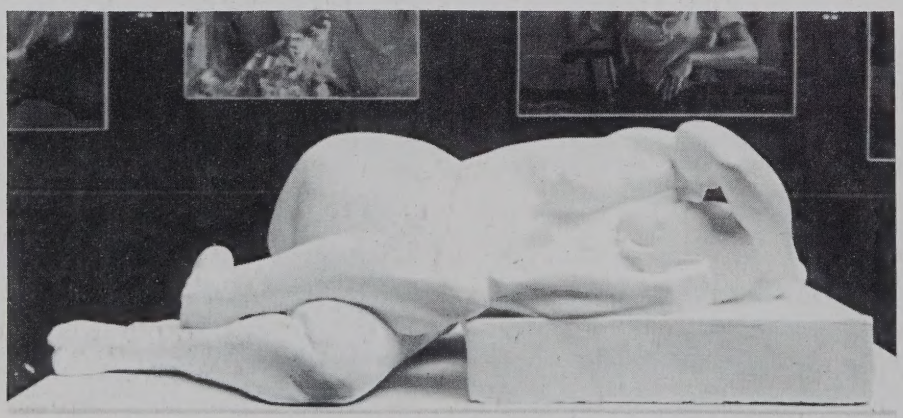

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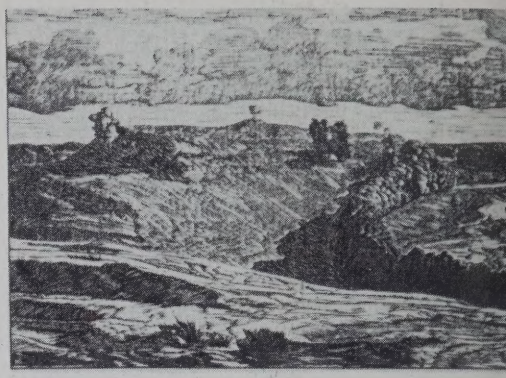

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692 JOHNSTON, Barry. *Community*, 1982. Bronze. Ht. 43.5 cm. Edition No.: 4/8. Signed: Barry. On a black rectangular base. *N95.225.2. Scottsdale, AZ. Feb. 15, '95. *Reward.*

693 JOHNSTON, Barry. *Starburst*, 1984. Bronze. 24.1 x 19.1 x 20.3 cm. Edition No.: 6/8. Signed: Barry. On a rough circular base. *N95.225.3. Scottsdale, AZ. Feb. 15, '95. *Reward.*

694 JOHNSTON, Barry. *Wedlock*, 1980. Bronze. 65.7 x 20.3 x 13.9 cm. Edition No.: 24/42. Signed: Barry. *N95.225.4. Scottsdale, AZ. Feb. 15, '95. *Reward.*

695 LUERY, Susan. *Poetry*, 1986. Bronze. Ht. 182.9 cm. Edition No.: 1/10. Signed: Susan Luery. The muse of poetry. *N95.227.1. Naples, FL. May 1, '95.

Austrian, 20th Century

696 ELLENBERGER METTIG, Meta. *Legend of Joseph.* Bronze. Ht. 70.0 cm. Signed beneath, "M." *N95.201.1. Salzburg, Austria. Feb. 26, '95.

Czech, 15th Century

697 *Madonna and Child*, circa 1460. Polychromed limewood. Ht. 100.0 cm. *N95.180.1. Strasin, Czech Republic. Dec. 8, '90. Interpol Number: E-1/1-1995

Czech, 18th Century

698 *Five Cherubs.* Polychromed wood. Ht. 60.0 cm. In various poses, some active, some at rest. Two figures are identical. Removed from a side altar. *N95.207.5. Hnevceves, Hradec, Kralove, Czech Republic. Feb. 4, '94. Interpol Number: E-146/8-1994

699 *John the Baptist*, 1722. Wood. Ht. 100.0 cm. *N95.183.1. Kozojedy, Jicin, Czech Republic. Mar. 12, '94. Interpol Number: E-212/11-1994

700 *Kneeling Angel*, 1722. Wood. Ht. 68.0 cm. *N95.183.4. Kozojedy, Jicin, Czech Republic. Mar. 12, '94. Interpol Number: E-212/11-1994

701 *Salvator Mundi*, 1722. Wood. Ht. 60.0 cm. *N95.183.3. Kozojedy, Jicin, Czech Republic. Mar. 12, '94. Interpol Number: E-212/11-1994

702 *St. Joachim*, circa 1740. Polychromed wood. Ht. 100.0 cm. Removed from a side altar. *N95.207.1. Hnevceves, Hradec, Kralove, Czech Republic. Feb. 4, '94. Interpol Number: E-146/8-1994

703 *St. Joseph*, circa 1740. Polychromed wood. Ht. 100.0 cm. One finger on right hand is damaged. Removed from a side altar. *N95.207.2. Hnevceves, Hradec, Kralove, Czech Republic. Feb. 4, '94. Interpol Number: E-146/8-1994

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703

704 *St. Norbert*, 1722. Wood. Ht. 113.0 cm. *N95.183.2. Kozojedy, Jicin, Czech Republic. Mar. 12, '94. Interpol Number: E-212/11-1994

705 *Two Angels.* Polychromed wood. Ht. 60.0 cm. Removed from the main altar. *N95.207.4. Hnevceves, Hradec, Kralove, Czech Republic. Feb. 4, '94. Interpol Number: E-146/8-1994

706 *Two cherub heads.* Polychromed wood. Ht. 10.0 cm. Each looking over its left shoulder; one looks slightly upward. Removed from a side altar. *N95.207.3. Hnevceves, Hradec, Kralove, Czech Republic. Feb. 4, '94. Interpol Number: E-146/8-1994

Dutch, 17th Century

707 *Christ Child.* Polychromed wood. Ht. 35.0 cm. Stand is covered in green velvet. *N95.218.4. Uccles, Belgium. Dec. 9, '94.

704

705

French, 19th Century

708 CRAUK, Gustave Adolphe Desiré (1827-1905). *Satyr*, 1860. Bronze. 185.0 x 59.0 cm. Signed and dated at bottom right, "G. Crauk 1860," K might be mistaken for an X. Weight, approx. 1000 kg. *N95.185.1. Amiens, France. Sep. 29, '94. Interpol Number: E-215/11-1994

706

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708

Decorative Arts

French, 20th Century

709 POLLES, Dominique (b. 1945). *Thetis*. Bronze. 82.0 x 68.0 x 59.0 cm. Grey-green patina. Four other copies marked with number, "2." *N95.186.1. Cernay la Ville, Yvelines, France. Sep. 11, '94. Interpol Number: E-204/11-1994

German, 19th Century

710 KOLLWITZ, Kathe (1867-1945). *Mother and Child*, 1935. Bronze. 39.0 x 28.0 cm. *N95.203.1. Montreal, Quebec, Canada. Jan. 3, '95. Interpol Number: 95IP01763

709

710

Portuguese, 18th Century

711 *St. Lucy*. Polychromed and gilded wood. Ht. 55.0 cm. *N95.188.2. Montemor-O-Velho, Portugal. Apr. 1, '94. Interpol Number: E-12/1-1995

712 *St. Stephen*. Polychromed wood. Ht. 45.0 cm. Dressed as a bishop, but bare-headed. *N95.188.1. Montemor-O-Velho, Portugal. Apr. 1, '94. Interpol Number: E-12/1-1995

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712

Ceramics, Pottery, Porcelain

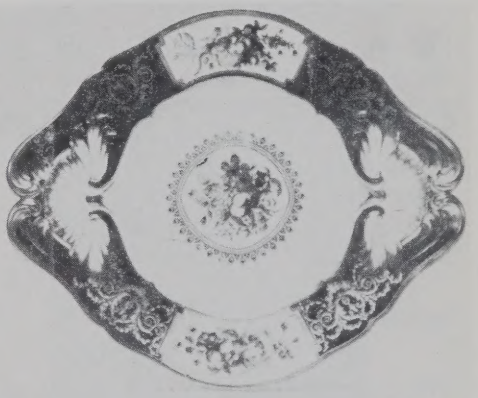
French, 18th Century

713 SEVRES MANUFACTURY. Tureen Stand, 1785. Painted and enamelled porcelain. Ht. 45.5 cm. Chip on right handle. Interlaced "L"s and painter's mark; script letter "h" in blue enamel (possibly for the painter Huny) and incised, "B.16." *N95.213.1. New York, NY. Mar. 21, '95.

Clocks, Timepieces, Watches

English, 18th Century

714 Skeleton clock. Marble base. Ht. 35.0 cm. Clock face on two open, intersecting circles (metal?). Clock face has floral motifs at sides and architectural ornaments at top. Rests on two feet on marble stand, 27x17 cm. *N95.218.5. Uccles, Belgium. Dec. 9, '94.



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German, 18th Century

715 Painted clock. Oil on panel (painting). 35.0 x 50.0 cm. Dimensions are for the cityscape painting. Painting depicts cityscape with a clocktower to the left. Works of the clock itself have been renovated - runs now on batteries. *N95.218.2. Uccles, Belgium. Dec. 9, '94.

Furniture, Accessories

Italian, 18th Century

716 Center table, circa 1790. Marble, and gilded and ebonized wood. Diam. 71.5Ht. 78.0 cm. Made in Naples. Four caryatid carved supports, each representing one of the four seasons. *N95.208.1. Desio, Italy. Feb. 16, '95.

Icons

Polish, 16th Century

717 *Madonna and Child*, circa 1500. 137.0 x 106.0 cm. At the bottom is an inscription, "KROLOWA BIESZADOW." Below the Virgin's eye is a mark, supposedly left by a horse's hoof. *N95.195.1. Jasienkrosno, Poland. Jul. 7, '92. Interpol Number: E-6/1-1995

Polish, 19th Century

718 *St. Barbara*, circa 1800. 30.5 x 26.5 cm. *N95.181.1. Wloclawek, Poland. Apr. 16, '91. Interpol Number: E-9/1-1995

717

Russian, 16th Century

719 *Madonna Hodogetria*. Paint on panel. 127.6 x 97.5 cm. *N95.179.5. Volgograd, Russia. Mar. 23, '94. Interpol Number: E-191/10-1994

720 *Paraskeva Friday*. 141.0 x 115.0 cm. *N95.179.1. Volgograd, Russia. Mar. 23, '94. Interpol Number: E-191/10-1994

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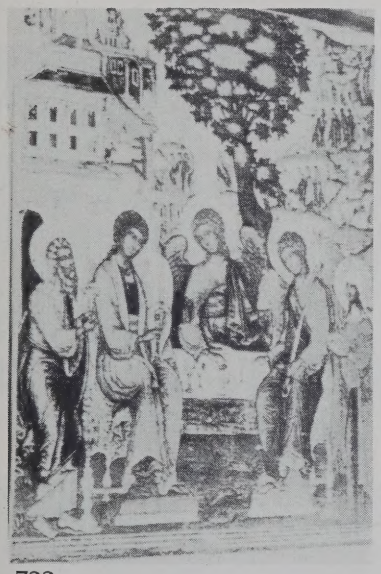

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721 *St. George and the Dragon*. 115.0 x 86.0 cm. *N95.179.2. Volgograd, Russia. Mar. 23, '94. Interpol Number: E-191/10-1994

722 ZARAJSKY, Nicolas. *Standing Saint*, 1542. Paint on panel. 150.0 x 100.0 cm. *N95.179.7. Volgograd, Russia. Mar. 23, '94. Interpol Number: E-191/10-1994

Russian, 17th Century

723 ULANOV, Cyril. *Old Testament Trinity*, 1690. 142.0 x 123.0 cm. Inscription at bottom stating that painting was done by Cyril Ulanov, the Master of the Jar. *N95.179.4. Volgograd, Russia. Mar. 23, '94. Interpol Number: E-191/10-1994

724 *Old Testament Trinity*. 129.0 x 101.0 cm. Background ochre and gilded; 19th-century restorations. *N95.179.3. Volgograd, Russia. Mar. 23, '94. Interpol Number: E-191/10-1994

Russian, 19th Century

725 *Christ Pantocrator*. Oil on canvas with gilded metal. 31.2 x 26.5 cm. Frame is gilded wood and carved in foliage and berries. Dimensions include frame. *N95.181.6. Wloclawek, Poland. Apr. 16, '91. Interpol Number: E-9/1-1995

726 *Descent into Limbo*. 70.0 x 53.0 cm. Double-framed by 28 smaller narrative images. *N95.179.6. Volgograd, Russia. Mar. 23, '94. Interpol Number: E-191/10-1994

727 *Head of Christ*. Oil on panel. 34.0 x 28.0 cm. *N95.181.3. Wloclawek, Poland. Apr. 16, '91. Interpol Number: E-9/1-1995

728 *Madonna and Child*. 11.2 x 9.0 cm. Cyrillic inscriptions on either side of her head. *N95.181.2. Wloclawek, Poland. Apr. 16, '91. Interpol Number: E-9/1-1995

729 *Madonna and Child*, circa 1825. 17.7 x 14.5 cm. *N95.181.4. Wloclawek, Poland. Apr. 16, '91. Interpol Number: E-9/1-1995

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Russian, Century Unknown

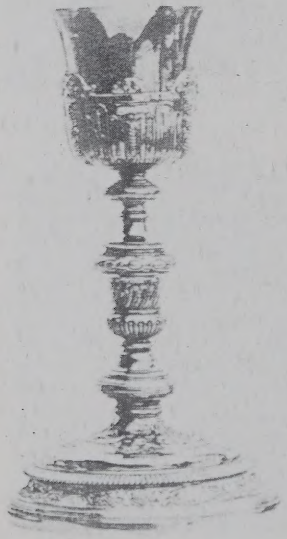
730 Veil of the Mother of God. Distemper on gilded panel. 44.5 x 35.5 cm. *N95.181.5. Wloclawek, Poland. Apr. 16, '91. Interpol Number: E-9/1-1995

Liturgical Objects

French, 18th Century

731 Chalice. Gilded silver. Tall cup on round base decorated with leaves and patterned bands. Round knotted stem with various decorations. Cup set in corolla. *N95.190.3. Nancy, France. Sep. 19, '94. Interpol Number: E-8/1-1995

730

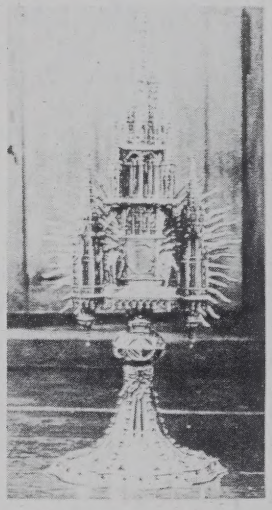


731

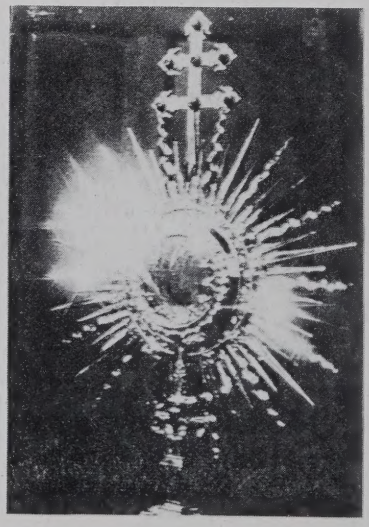
French, 19th Century

732 Daubrée of Nancy. Monstrance, 1883. Silver. Ht. 70.0 cm. Surmounted by form resembling church steeple from basilica in Nancy. On the base, medallions show Monseigneur Trouillet in profile and the silhouette of the basilica. *N95.190.1. Nancy, France. Sep. 19, '94. Interpol Number: E-8/1-1995

733 Monstrance, circa 1880. Silver and gilt. Ht. 70.0 cm. Lunette surrounded by turquoise; straight rays extend, every fourth is wavy. Whole is surmounted by double-armed cross of Lorraine. *N95.190.2. Nancy, France. Sep. 19, '94. Interpol Number: E-8/1-1995



732



733

French, Century Unknown

734 Monstrance. Silver. Ht. 40.0 cm. Red stones set into surround of the lunette. N95.190.4. Nancy, France. Sep. 19, '94. Interpol Number: E-8/1-1995

Portuguese, 17th Century

735 Stoup and sprinkler. Silver. Inscribed: "IRM. DE S.SMO FREG 9 S.NICOLAU.LX" and the hallmark: "BICHA." *N95.204.1. Lisbon, Portugal. Apr. 11, '93. Interpol Number: E-167/9-1994

Portuguese, 18th Century

736 Ewer. Silver. Ht. 38.0 cm. Decorated with flowers and shells. Inscribed, "FABRICA DE SAO NICOLAU DE LXa"; hallmark "AS." *N95.204.3. Lisbon, Portugal. Apr. 11, '93. Interpol Number: E-167/9-1994

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737 Incense vase and spoon, circa 1750. Silver. 18.0 x 21.0 cm. Body decorated with symbols of St. Nicholas along with floral designs. Inscribed, "IRM. DE DO S.SMO DA FREGa DE S.NICOLAU." The spoon is in the form of a shell, 16.5 cm. in length. *N95.204.4. Lisbon, Portugal. Apr. 11, '93. Interpol Number: E-167/9-1994

738 Tray. Silver. 43.0 x 58.5 cm. Oval. Inscribed "FABRICA DE SAO NICOLAU DE LXa," plus the hallmark "AS." *N95.204.2. Lisbon, Portugal. Apr. 11, '93. Interpol Number: E-167/9-1994

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Portuguese, 19th Century

739 Monstrance. Silver and silver gilt. Ht. 63.5 cm. Surmounted by cherub beneath a cross. Hallmark: a wild boar. *N95.204.5. Lisbon, Portugal. Apr. 11, '93. Interpol Number: E-167/9-1994

740 Tray. Silver. 17.0 x 24.0 cm. Supports for two glass cruets. Inscribed, "IRMANDADE DE S.SMO." *N95.204.6. Lisbon, Portugal. Apr. 11, '93. Interpol Number: E-167/9-1994

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742

Miniatures

Dutch, 17th Century

741 *Miniature of Valentin von Loben*, 1637. Silver, oil paint. On cover, "Valentine van Loben," around circumference. Date "1637" below arms. Oval miniature in silver case. Case cover has family arms and is surrounded by text. *N95.223.1. Heemstede, The Netherlands. Dec. 1, '94.

Dutch, 18th Century

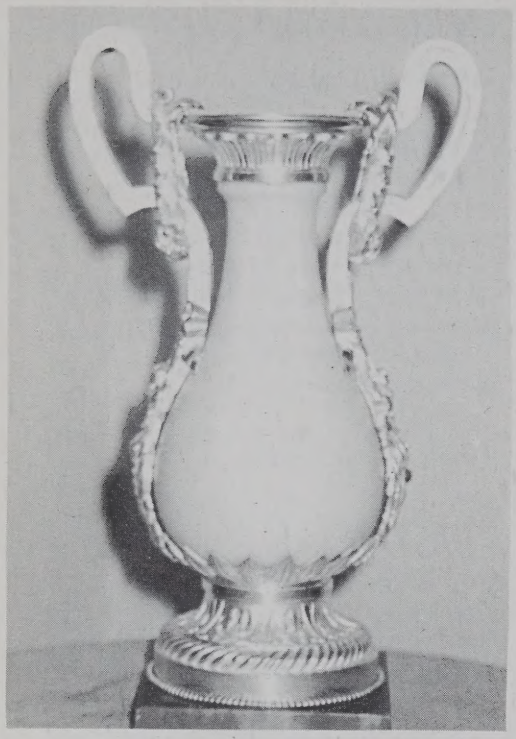
742 *Miniature of Henrick Valentin von Loben*, 1702. Silver; oil paint. On silver frame, "Henrick Valentine von Loben tot Spaans weert 1702." Oval miniature in silver frame. *N95.223.2. Heemstede, The Netherlands. Dec. 1, '94.

Objects of Art

Austrian, 19th Century

743 Covered urn, circa 1800. Bronze and ormolu. Ht. 22.9 cm. *N95.210.1. New York, NY. Mar. 7, '95.

743



744 *(one of a pair)*

746 *(detail)*

745

747

French, 18th Century

744 Pair of urns, circa 1780. Marble and ormolu. Ht. 22.9 cm. Louis XVI. *N95.210.2. New York, NY. Mar. 7, '95.

Silver

Dutch, 17th Century

745 Stamp (Seal). Silver. Around edge, "Ernst Valentiin von Loben tot Spaansweerd." Oval seal with family arms surrounded by text. *N95.223.3. Heemstede, The Netherlands. Dec. 1, '94.

Tapestries, Textiles

American, 19th Century

746 BROWN, Sarah Baldwin. *Portrait of Daniel Webster*, 1850. Wool. 167.6 x 137.2 cm. Needlepoint and petit point. In an ornate gilded frame behind glass. A companion portrait of George Washington was also stolen. *N95.216.1. Titusville, FL. Apr. 30, '95.

English, 19th Century

747 *Tavern Scene*, circa 1845. Tapestry. 45.7 x 139.7 cm. Interior scene, in a cellar. *N95.214.1. Woodland Hills, CA. Mar. 24, '95.

Antiquities

Sculpture

Roman, 1st Century

748 Tombstone. Marble. 180.0 x 200.0 x 60.0 cm. Double arch on three pilasters. Top section above arches tapers, then flattens (half hexagonal). Bas-relief dolphins above the side spandrels; gorgon's head in inverted triangle at summit. Inside each archway is a door; above each door is a bas-relief eagle. The depth of each arch is 30-40 cm. The lower right corner, at the base of the right pilaster, is broken. *N95.206.1. Kutahya, Turkey. Jul. 19, '94. Interpol Number: E-198/10-1994

Miscellaneous

Coins

Swedish, 17th Century

749 Coin with Queen Christina, 1646. Gold. One ducat coin. On obverse, woman in profile, wearing crown, facing right. Inscribed around border, starting at top, "CHRISTINA DG SREGO [?] [?] REG & PRIN," then a mark and a motif resembling a knot. On the reverse, a gate with two towers. Between the spires of the towers, two crossed keys. On either side of the towers, a heraldic lion. Around the border the inscription, starting at top, "MONETA AUREA CIVITATIS RIGENSIS 1646," also with a design between the last and the first letters. Minted in Riga. *N95.202.2. Vancouver, Canada. Oct. 27, '94.

750 Coin with Queen Christina, 1643. Gold. Diam. 1.0 cm. Three ducat coin. On obverse, bust-length woman, full-face. Around the border an inscription, starting at the top, reading, "CHRISTINA D G SUE GOT VAN Q DE REGI & PRINCIP H [?]," with a mark between the last and first letter. On the reverse, a twin-towered gate with crossed keys between the spires; on either side of the towers, heraldic lions. Above the keys a cross with equal arms. Around the border the inscription, starting at the top, "MONETA NOVA AUREA CIVITATIS RIGENSIS 1643," with a mark between the last and first letters. Minted in Riga. *N95.202.3. Vancouver, Canada. Oct. 27, '94.

749 *(front)*

751 WULFENSKOELD, Hendrik Wulff. Coin with Queen Christina, 1645. Gold. Diam. 2.0 cm. Five ducat coin, minted in Riga. On obverse, woman wearing crown, full-face, also wearing necklace and jewelled gown; curly hair. Inscribed around border, starting at lower left, "CHRISTINA D G SUEC GO TH VAND O DES REGINA"; a hole has been punched in the top so that the coin can be worn as a pendant. On the reverse, a small twin-towered gate with crossed keys between the spires. On either side large heraldic lions, standing on a mound. Above an arc of the sun with rays; in the sun letters. Inscribed around the border, starting at the top,"EX AVRO SOLIDO REGIA CIVITAS RIGENSIS." *N95.202.4. Vancouver, Canada. Oct. 27, '94.

Swedish, 18th Century

752 HILLE, Georg Albrekt. Coin with King Charles XII, 1701. Gold. Obverse with profile portrait, facing right. Inscription around head, to left, "CAROLUS XII," to right, "DG REX SVE," Reverse with image of twin-towered gate; between the towers two crossed keys and a crown; on the left of the flowers, "17," on the right "01." Inscribed around border, starting at lower left, "CIVITAT RIGENSIS MON NOVA AUREA"; minted in Riga; a mark at the bottom of the reverse. *N95.202.1. Vancouver, Canada. Oct. 27, '94.

749 *(verso)*

750

751

752

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Do you Know About IFAR?

The International Foundation for Art Research is a nonprofit organization dedicated to preventing the circulation of stolen, forged, and misattributed works of art. In 1991, it joined with partners in London to form the Art Loss Register (ALR), an international clearinghouse for information on stolen art, which maintains an image database of some 60,000 stolen items.

With this resource, ALR offers an Art Theft Search Service, designed for buyers to determine if a potential purchase is registered as stolen ($50 fee per search). Call Anna Kisluk at (212) 879-1780 to initiate a search.

IFAR's newsletter, *IFARreports*, publishes important thefts. It also contains articles on art theft, issues of art law, cultural property, and authentication. It circulates to art dealers, museums, and private collectors worldwide, and often leads to the recovery of stolen property. Collectors, dealers, and museums can register and publish a theft ($65 per item) if it has been reported to the police and has a value in excess of $1,000.

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